



VOL. IV.—NO. 5.

NEW YORK, SATURDAY, FEBRUARY 4, 1882.

WHOLE NO. 105.

Reed Organ.

THIS invention relates to the construction of the bellows, wind chest and sound-board of an organ, and has for its object to soften and deepen and otherwise improve the tone. In the accompanying drawings, Fig. 1 is a vertical longitudinal section taken on the line 1 1 in Fig. 2, and looking from the rear. Fig. 2 is a vertical transverse section taken on the line 2 2 in Fig. 1. A is the organ case, B the wind-chest or sounding-box, C the sound-board thereon, D the main or receiving bellows, E the pumper-bellows, F the reed-board, and G the key-board of a reed organ, all being in the main of the usual construction and arrangement.

On the back of the receiving-bellows D, or in other convenient position, is an auxiliary receiving bellows, H, which communicates with the bellows D through an orifice or passage, a, and is pressed open by a light spring, b, whose strength is much less than that of the spring c, which opens the bellows D. The area of the opening a is much less than the combined area of the openings by which the bellows D communicates with the pumpers, being preferably but about one inch in diameter, so that the flow of air from one bellows to the other is restricted. The bellows H has preferably only about one-half the capacity of the bellows D.

In playing soft or low passages, the treadles are worked slowly and gently, so that the pumpers draw only a small stream of air from the bellows D. The rarefaction in the bellows D induces a flow of air from the bellows H through the orifice a, and the bellows H collapses to a greater or less extent, while the bellows D, on account of its stronger spring, does not collapse to any material extent. While the bellows D is thus distended and the bellows H is partially collapsed, the suction at the reeds is slight and the music is low and soft. If the performer wishes to play louder, he has only to work the pumpers more forcibly and rapidly, when the greater rarefaction in the bellows D will cause the complete exhaustion and entire collapse of the bellows H, whereupon its function disappears and the operation of the organ is the same as if it was not used. The attachment of this auxiliary bellows secures in the instrument the ability to play extremely soft and low music without impairing its capability to give forth loud and powerful notes. Heretofore the auxiliary bellows has been formed as one part or section of the main receiving bellows, no partition being interposed to separate them, so that the air passes freely between them and must always be of nearly the same density throughout both. Thus constructed, it is impossible to make a quick transition from an extremely low to a loud note, as the auxiliary bellows must be pumped out and collapsed before the air in the main bellows can be sufficiently rarified to sound a loud note; but by this construction of separate bellows, communicating only through a contracted orifice a, the escape of air from the auxiliary bellows is impeded and it is thus made possible to partially collapse the main bellows, and thereby sound a loud note, while the auxiliary bellows is still partially distended. The exhaustion of the auxiliary bellows then proceeds while the loud music is being played.

I is an air-chamber or sound-chamber communicating with the bellows D, and consisting of a resonant box, shown (Fig. 2) as planted upon the front of the bellows-board d, which forms one side of the bellows, and as having communication with the bellows through an orifice, f, at its upper end. This chamber serves to increase and lengthen the air-space in communication with the bellows, and to furnish an extended resonant surface. Its acoustic effect is to deepen and soften the tone of the instrument.

The wind-chest B is divided, as usual, into two parts by a partition, and over this partition, on the sound board C, is set a valve tremolo, J, of the ordinary construction, consisting of a valve, n, and valve-box p. Orifices i and j are formed through the board C on opposite sides of the partition, and communicating with the box p on opposite sides of the valve n, as usual. A valve, k, is arranged in one of the compartments of the wind-chest over the suction passage l, leading to the bellows, and this valve is normally up-

held by a spring, and is arranged to be pressed down, so as to cover and close said passage by the depression of a tracker-pin, m, all in the usual manner. When thus closed the air from the compartment containing the valve k must pass through the orifice i, the box p, and the orifice j, and through the other compartment before it can reach the bellows, thus throwing the valve n into vibration and producing the tremolo. The box p has heretofore been closed both ends, at each of its compartments communicating through the orifices i

and j. A bridge or bracket and L a screw working therein and bearing on the board C. The sound-board of an organ is apt not to vibrate impartially, giving greater preference to certain notes—the octaves and harmonics of its own fundamental note. To these notes it responds more loudly and clearly than to others. This defect is thought to be due to the vibration of the board about certain nodes formed or forced upon it by necessities of its mechanical construction and arrangement. The object of the screw L is to break up these nodes, or to neutralize them to such an extent as to render the sympathy of the board for certain notes imperceptible. This it does, it is claimed, by establishing a new node, or partial node, causing the previous nodal points to disappear or to change their location. The screw should be placed at some point where there is no node previously formed; but otherwise than this its position is not material. It may be set in one place or another at a venture, and in nearly every instance it will be effective, since it will rarely happen to coincide with any previous node. Its essential feature is the lateral pressure that it exerts upon the sound-board, and this pressure should be adjustable in order that if a certain pressure does not modify the vibration of the board to the desired extent, it may be increased or decreased until the proper result is secured. The use of an adjusting screw, as shown, is preferred, but the pressure of a spring may be used, or that of weights. In both the pressure is adjustable—in the one by screwing the nut against the spring, and in the other by applying more or less weights. The sounding-boards of stringed instruments have had a tension applied to them by means of screws and other devices acting to stretch them longitudinally, in similar manner to the stretching of the strings, and for much the same purpose. It is believed that any such tension has not been applied to the sound-board of an organ; but in any case it is obvious that its action is to alter the pitch of the board, rendering it responsive to sounds of higher or lower pitch, and not to so modify its vibration as to render it more equally responsive to sounds of any pitch.

Letters Patent for Inventions.

BY JAMES A. WHITNEY, COUNSELOR-AT-LAW.

IV.

VALUE OF PATENT LAWS IN PROMOTING INDUSTRIES.

HAVING set forth in general the nature and history of the system of granting patents, it remains, before passing to the minutiae of the subject, to explain the technical or rather the legal interpretation of the term "letters patent for invention," and also to determine in what an invention consists. This term cannot be correctly applied to every novelty in arts and industries. It may, however, add interest to the subject if the utility of invention *per se* is first considered. For, if this is very great, the importance of the subject from a popular standpoint must be proportionately enhanced.

The utility of an invention is in a direct ratio to the saving of labor effected by it, or to the comfort and convenience added to human life by means of it. As relates to the latter, the matter is of necessity indeterminate; but concerning the former, the means of demonstrating the debt which civilization owes to inventors are easily accessible, for nearly every modern industry has been revolutionized by them. Boots are pegged by a machine which drives nine hundred pegs a minute, and in one year fifty-five million pairs of boots and shoes were soled by the apparatus, at an expense of a quarter of a cent per pair. The improved carpet loom, during the nine years from 1852 to 1861, reduced the wholesale prices of Wilton carpets in this country from \$2.25 to \$1.80 per yard; of tapestry velvets from \$2.11 to \$1.25, and tapestry Brussels from \$1.42 to \$2.42 cents per yard. The substitution of cast steel for cast iron in the manufacture of plow mold-boards gave an increased durability equal to \$5 for each plow, and a subsequent invention of chilled cast-iron mold-boards reduced the cost about \$2 per plow without diminishing the durability. Taking into view the number of plows required

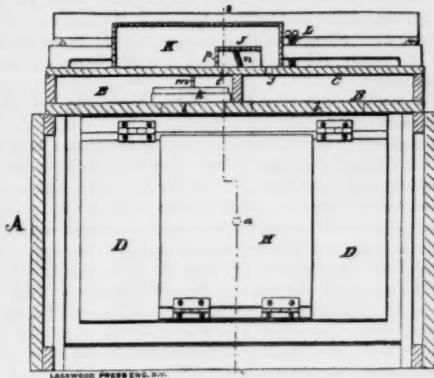


FIG. 1.

with one of the compartments of the wind-chest. One end of this box is left open and covered with a larger box, K, which serves as a sounding-box, and which is so placed that the orifice j is at or near its end. This box K serves as an auxiliary reverberatory chamber, and acts to render the tone

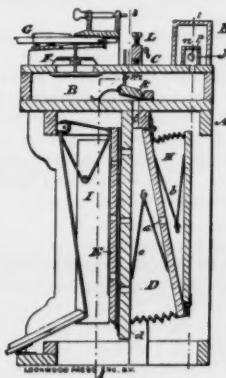


FIG. 2.

of the instrument more deep, full, and ample. It may be placed at any desired point over or adjacent to the wind-chest. It is preferred, however, to place it over the tremolo-box, as shown, since the same orifice j then answers for both, and because, when so placed, the tremolo, being housed in a reverberatory chamber, acts to the best musical effect.

An auxiliary reverberatory chamber has been heretofore attached flatwise beneath the wind-chest, communicating with the latter through several long slots, with the effect of slightly deepening or enlarging the wind-chest and extending the resonant surface thereof. Such construction differs from this, as by the arrangement of the orifice j at the end of the box K, a vibrating column of air the length of this box is secured and added to the column contained in the wind-chest, and hence, according to well known laws of acoustic vibration, renders the instrument capable of responding to much lower notes than otherwise.

It is a presser screw or other part by which a pressure may be applied to the sounding-board C in a direction at approximately right angles to the plane of its surface; g is

in the agriculture of this country, the utility of laws which promote such inventions becomes manifest.

Perhaps, however, I cannot here better illustrate the matter in hand than by quoting as follows from an article which I prepared some two or three years ago upon this topic :

" In the planting of corn one man with a hoe can plant, say, from half an acre to an acre per day; with the check-row planter (largely manufactured in Illinois) one man and two horses can plant twenty acres per day. The planting season is commonly about ten days, and it is a moderate estimate to say that where a man could plant ten acres by the old hand method he can now plant two hundred by the use of his team; so that with a given population the capacity for cultivation is marvelously increased. This means, of course, more abundant harvests to the cultivator; and that, in its turn, means cheaper food to the inhabitants of distant cities. It is by agencies such as these that the corn crop of the United States has reached no less than thirteen hundred million bushels in a single year.

" We can all remember the old double-shovel cultivator, and, by an effort of the memory, can compare it with the improved cultivators now in use. The latter have an advantage over the former of from two cents to three and a half cents per bushel in the production of corn. That is to say, the lessened expense in preparing the soil for planting amounts to a saving of from two to three and one-half cents in the production of each bushel. Take the average of this—two and three-quarter cents per bushel—and the profit to the United States by the use of the new cultivators, as compared with the old, is \$35,750,000 annually. But this is not the end of the calculation. The double-shovel plow was itself an advance upon the single-share corn plow, and effected a very great saving when it superseded the more primitive devices still earlier in use. Referring further to the corn crop, you and I can remember shelling corn on the edge of a shovel. And it was hard work that would shell five bushels in a day with the help of two men. It has been very ingeniously calculated that in order to shell the corn crop of Illinois, Iowa, Missouri, Indiana, Ohio and Kansas, the whole farming community of those States would have to work 100 days of ten hours each in each and every year in order to shell the corn crop of those States by the old hand method. The entire present population of the United States, men, women and children, would have had to work an entire week, each person doing a full man's work in order to shell the corn crop of 1877 by hand.

" Let us now turn to the wheat crop. During the past thirty years about eight hundred thousand seed-sowing machines have been sold to the farmers in different parts of the country. The advantage of uniform seeding is manifest when I tell you, from sound authority, that the people of China, by sowing their grain in drills, save as much in seed every year as would be required to feed the entire population of the United Kingdom of Great Britain and Ireland. But in this country there is a still greater advantage, for with our winter wheat the seed is apt to heave out, and that injures the crop in proportion. Confining our estimate to winter wheat alone, there are about three hundred millions of bushels raised in the United States. The crop is increased more than one-eighth by the superior manner of sowing by means of seeding machines; and one-eighth of our annual crop of winter wheat amounts to thirty-seven million seven hundred thousand bushels. A similar economy has been derived from the adoption of threshing machines. The first successful threshing machine was made ninety-four years ago, in Scotland, and enabled one man to do the work of six, and saved 5 per cent. more grain than in hand threshing. This extra 5 per cent., it will be perceived, was clear gain. It was a saving of grain that would otherwise have been lost, and looked at in this light was, as I have said, clear gain; for there was no additional expense of sowing, of reaping, or of rent of land. A writer of that time calculated that this saving of 5 per cent. in the threshing of grain was equal to an increase of one-seventh in the grain-producing lands of Great Britain. Each McCormick reaper put into actual use in the West saved to its owner before being worn out the sum of \$500 in labor alone, besides paying its own first cost; and it was calculated, twenty years ago, that this invention alone had saved to the public in the single item of labor more than \$36,000,000. But the increase of the grain crop, due to the introduction of the reaper, amounted during the same time to more than \$100,000,000. The annual profits to the country from that one invention are \$10,000,000 each year, and that profit will continue to be gained by the country so long as seed is sown or harvests are gathered in the broad prairies of the West. Every additional improvement works more or less of gain. The very fact that Mann's harvester had the cutter bar so arranged that it could be adjusted higher or lower as required for cutting lodged grain made a saving of \$4 a day for every machine used; and, estimating the number at 60,000 machines, which I believe to be far below the mark, the saving in lodged grain alone was more than \$23,000,000."

In view of facts like these, and others which might be cited, without number, it is not too much to say that no branch of the law has a more direct bearing upon the material interests of communities than that which fosters the development of industries by leading continually to the addition of new improvements in every branch thereof. The nature of letters

patent for inventions and the essential characteristics of a patentable invention are, therefore, each and both of them, matters of moment and of interest, directly or indirectly, to almost every member of the community.

Herbert Spencer on the Origin and Function of Music.

INDIRECT evidence of several kinds remain to be briefly pointed out. One of them is the difficulty, not to say impossibility, of otherwise accounting for the expressiveness of music. Whence comes it that special combinations of notes should have special effects upon our emotions?—that one should give us a feeling of exhilaration, another of melancholy, another of affection, another of reverence? Is it that these special combinations have intrinsic meanings apart from the human constitution?—that a certain number of aerial waves per second, followed by a certain other number, in the nature of things signify grief, while in the reverse order they signify joy; and, similarly, with all other intervals, phrases and cadences? Few will be so irrational as to think this. Is it, then, that the meanings of these special combinations are conventional only?—that we learn their implications, as we do those of words, by observing how others understand them? This is an hypothesis not only devoid of evidence, but directly opposed to the experience of every one. How, then, are musical effects to be explained? If the theory above set forth be accepted, the difficulty disappears. If music, taking for its raw material the various modifications of voice, which are the physiological results of excited feelings, intensifies, combines and complicates them—if it exaggerates the loudness, the resonance, the pitch, the intervals and the variability which, in virtue of an organic law, are the characteristics of passionate speech—if, by carrying out these farther, more consistently, more unitedly and more sustainably, it produces an idealized language of emotion, then its power over us becomes comprehensible. But in the absence of this theory, the expressiveness of music appears to be inexplicable.

Again, the preference we feel for certain qualities of sound presents a like difficulty, admitting only of a like solution. It is generally agreed that the tones of the human voice are more pleasing than any others. Grant that music takes its rise from the modulations of the human voice under emotion, and it becomes a natural consequence that the tones of that voice should appeal to our feelings more than any others, and so should be considered more beautiful than any others. But deny that music has this origin, and the only alternative is the untenable position that the vibrations proceeding from a vocalist's throat are, objectively considered, of a higher order than those from a horn or a violin. Similarly with harsh and soft sounds. If the conclusiveness of the foregoing reasonings be not admitted, it must be supposed that the vibrations causing the last are intrinsically better than those causing the first; and that, in virtue of some pre-established harmony, the higher feelings and natures produce the one, and the lower the other. But if the foregoing reasonings be valid, it follows, as a matter of course, that we shall like the sounds that habitually accompany agreeable feelings, and dislike those that habitually accompany disagreeable feelings.

Once more, the question, How is the expressiveness of music to be otherwise accounted for? may be supplemented by the question, How is the genesis of music to be otherwise accounted for? That music is a product of civilization is manifest; for though savages have their dance-chants, these are of a kind scarcely to be dignified by the title musical; at most they supply but the vaguest rudiment of music properly so called. And if music has been by slow steps developed in the course of civilization, it must have been developed out of something. If, then, its origin is not that above alleged, what is its origin?

Then we shall find that the negative evidence confirms the positive, and that, taken together, they furnish strong proof. We have seen that there is a physiological relation, common to man and all animals, between feeling and muscular action; that as vocal sounds are produced by muscular action there is a consequent physiological relation between feeling and vocal sounds; that all the modifications of voice expressive of feeling are the direct results of this physiological relation; that music, adopting all these modifications, intensifies them more and more as it ascends to its higher and higher forms, and becomes music simply in virtue of thus intensifying them; that from the ancient epic poet chanting his verses down to the modern musical composer, men of unusually strong feelings prone to express themselves in extreme forms have been naturally the agents of these successive intensifications; and that so there has, little by little, arisen a wide divergence between this idealized language of emotion and its natural language; to which direct evidence we have just added the indirect—that on no other tenable hypothesis can either the expressiveness or genesis of music be explained.

And now, What is the function of music? Has music any effect beyond the immediate pleasure it produces? Analogy suggests that it has. The enjoyments of a good dinner do not end with themselves, but minister to bodily well-being. Though people do not marry to maintain the race, yet the passions which impel them to marry secure its maintenance. Parental affection is a feeling which, while it conduces to pa-

rental happiness, insures the nurture of offspring. Men love to accumulate property, often without thought of the benefits it produces; but in pursuing the pleasure of acquisition they indirectly open the way to other pleasures. The wish for public approval impels all of us to do many things which we should otherwise not do—to undertake great labors, face great dangers, and habitually rule ourselves in a way that smooths social intercourse; that is, in gratifying our love for approbation we subserve divers ulterior purposes. And, generally, our nature is such that in fulfilling each desire we may in some way facilitate the fulfillment of the rest. But the love of music seems to exist for its own sake. The delights of melody and harmony do not obviously minister to the welfare either of the individual or of society. May we not suspect, however, that this exception is apparent only? Is it not a rational inquiry, What are the direct benefits which accrue from music, in addition to the direct pleasure it gives? But that it would take us too far out of our track, we should prelude this inquiry by illustrating at some length a certain general law of progress; the law that alike in occupations, sciences, arts, the divisions that had a common root, but by continual divergence have become distinct, and are now being separately developed, and are truly independent, but severally act and react on each other to their mutual advancement. Merely hinting thus much, however, by way of showing that there are many analogies to justify us.

Operatic, Choral, Orchestral, &c.

A most successful performance of "Tannhäuser" was given recently in Cassel.

Saint-Saëns's cantata, "The Lyre and the Harp," is shortly to be given in Berlin.

A symphony, by Gouvy, was favorably received at a concert given recently in Paris by M. Lamoureux.

It is probable that "La Taverne des Trabans" will be immediately represented at the Opéra Comique, Paris.

The Nouvelle Société de Musique de Bruxelles, under the direction of M. Warnots, is reported as having led off with an excellent concert recently.

Herr Lachner's new orchestral suite, consisting of overture, scherzo, intermezzo, chaconne and fugue, will shortly be published by Schott, of Mainz.

At the Conservatoire, Brussels, for the first concert of the season, the programme included Beethoven's "First Symphony" and Mendelssohn's "Midsummer Night's Dream" music.

Herr Anton Redved, who has been for twenty-five years director of the Philharmonic Society in Laibach, has had for his services the Gold Cross bestowed on him by the Emperor of Austria.

The annual hearing of works by the holders of the "Prix de Rome" took place on December 22 at the Paris Conservatoire, when were performed "Kaddir," a Hindoo legend, by M. Samuel Rousseau, and "Le Sinai," by M. Broutin. These two gentlemen held the prize in 1878.

It is reported from Leipzig that Herr Nessler's new opera, "Der wilde Jäger," met with but moderate success on its production. This is partly attributed to the somewhat superficial character of the libretto. The work was well played, and the composer was twice called before the curtain.

The Leipzig Conservatorium will open a complete orchestral school next Easter, with the following members of the Gewandhaus orchestra as masters: Barge (flute), Hincke (oboe), Landgraf (clarinet), Weissenborn (bassoon), Gumbert (horn), Weinschenk (trumpet), Müller (trombone), and Michaelis (harp).

The three-string quartets by Beethoven dedicated to Count Rasoumowski are undoubtedly the greatest works ever composed of their kind. Speaking of the one in C major (No. 3 of the set), a London critic remarks: "This quartet is the third of a set of three dedicated to Count Rasoumowski, written in the year 1806. The most noticeable feature of the C major quartet is the introduction, which holds the listener in vague expectation of what is coming—a series of prolonged chords at length leading up to an allegro vivace. Even then we have not got to the real theme, which, however, presently makes its appearance in an unmistakable manner, and is indeed one of the most decided and easily recognizable in the quartet. The working out of this and the second subject, with the tributaries, is very fine, and creates a movement superior in interest to any other, although the andante is described as an 'inspiration from end to end.' Of the B flat trio, by the same composer, he says: 'The well known Trio in B flat major was a great treat. Perhaps no allegro themes of Beethoven surpass in beauty the first of the opening movement given out by the piano alone. The second is almost equally good, and the interweaving of the two throughout very delightful. The scherzo is a pleasant preface to the magnificent chorale-like andante, with its variations on the subject. The treatment of the final allegro, though not in the fantasia form, being more concise, is free and bold.'

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...Brahms will proceed from Switzerland on a short tour through Holland, and afterward will play the piano in Hamburg and Kiel.

...A young composer, Camille Dunezat, has recently brought out in Paris the first number of a publication for the piano, entitled "Soirées Pittoresque," comprising eighteen pieces of different styles and degrees of difficulty.

...Miss Mertens, a young English artist, after one year's study at the Milan Conservatoire, has gained the "Premio d'onore" and silver medal for singing and general musical knowledge. This is the first time since the Conservatoire was founded that the honor has been bestowed upon a foreign lady.

...Mme. Alexander Newton, who stood preëminent among English vocalists some thirty years since, peacefully breathed her last on Thursday, 22d inst., at Nazareth House, Hammersmith, where she was staying on a visit awaiting the return of her son from China. Mme. Newton was in her sixty-third year.

...A London musical critic says that an invaluable quality in a tenor now-a-days is that he does not shout. No one will deny its truth; but a *tour de force* to a tenor is a *sina qua non* if he would have any success with the average modern audience. High chest C's are often the only capital at command with many tenors whose quality of voice is as inferior as their style; yet the deafening emission of one high note succeeds in rousing the audience to a pitch of enthusiasm. The "lyric tenor" stands no chance beside a "tenor robusto" in this age of sensational demands, and hence the effort to please in ways that true art condemns.

...Oh, the vanity and weakness of operatic artists—tenors included! Here is what happened recently at the Grand Theatre, Nantes. A tenor, by name Maurizio Val (or rather his true name is Valet) was arrested for having struck a spectator, one Mons. Perigorio, who had had the audacity to hiss Mlle. Flachat. As may easily be imagined, the good people of Nantes unanimously hissed Mons. Valet when, a short time after, he appeared in "Il Trovatore." It was impossible in the midst of so much noise, to hear a note of Verdi's music. The curtain had to be lowered at the moment when Valet, advancing toward one end of the stage, shouted at a spectator: "You are a coward, and I challenge you to fight to-morrow." The uproar after these words was tremendous, and the representation would not have been finished, unless Mons. Pellin had undertaken to sing in place of the irate tenor. It is highly probable that Mons. Valet will never again be permitted to sing before the public of Nantes.

...The large organ in the Central Music Hall, Chicago, built by Johnson & Son, Westfield, Mass., is a monument of skill and a credit to the builders. No pains have been spared to make it as perfect in every respect as possible. While the full organ is brilliant, it is at the same time solid. The 8-ft. stops call for particular mention as well as the reeds. The instrument has three manuals of five complete octaves in compass, and altogether forty-eight speaking registers, eight accessory stops, and fourteen pedal movements. Of the fourteen stops contained in the great manual, the chief are: Open diapason and quintattoen, both of 16 ft.; of 8 ft. there are five, including the trumpet. In the small organ are sixteen registers, a bourdon and contra fagotto of 16 ft., and nine of 8 ft., including three reeds—coronepon, oboe and vox humana. On the solo manual are ten stops, one of 16 ft., the lieblich gedacht, and six of 8 ft., including a coro di bassetto, tuba mirabilis and flûte à pavillon, the two last being voiced at a heavy wind pressure. The pedal organ numbers some eight registers, one of 32 ft., contra quintattoen, four of 16 ft., including a trombone, and three of 8 ft., including a posaune. One 4-ft. register might have been added to the pedal organ without much extra expense, and, in some instances, it is useful and may be used alone in a melody with much effect. The chief accessory stop is the swell sub-octave coupler. One pedal movement brings on the full organ. There are three pedal movements affecting the great organ stops (two double-acting), three affecting the swell manual stops (two double-acting), one (double-acting) to the solo registers, and two to the pedal organ stops (one double-acting). The pneumatic motor is extensively used in the manuals, couplers and pedal combination movements. The vox humana and oboe are two of the most beautiful stops in the instrument, the former being rarely successful. Altogether the organ is an artistic achievement which Chicago can point to with pride as possessor, and Johnson & Son as builders. The cause of music in America is advanced by the spread of concert organs, for the best and highest works have been written for the "King of Instruments."

...A London journal, through one of its correspondents, reports that the organ is making vast strides in Scotland, and soon only the sarcastically named Free Church will be without instrumental aid in its services. A fine new organ is about to be erected by Messrs. Wadsworth in the new Carden Place United Presbyterian Church, Edinburgh; while another, by the same firm, was opened at Stonehaven last week. Both instruments are upon the plans recently recommended by the College of Organists, London. From such

information the present tendency of Scottish desires will be perceived. The Puritanical views which have so long prevailed in the country with regard to organs must and will eventually be superseded by those of a wider and more sensible kind. It seems almost incredible that human beings endowed with full reasoning powers can have so long fought against so ennobling a help in church services as a good organ. But religious bigotry and a narrow education is certain to produce religious fanatics.

BRIEFS AND SEMI-BRIEFS.

...Wilhelmj is expected in London presently.

...Henri Prévost is said to have left Mr. Mapleson's company and to have returned to France.

...The Wilbur Opera Company presented "Mascotte" at Manchester, N. H., on January 24 to a small house.

...Patrick S. Gilmore, the musician and orchestra conductor has been seriously sick, but is now almost well again.

...Adelina Patti canceled her engagement at Atlanta for January 25 to play one more week to crowded houses in New Orleans, La.

...Mme. Albani has been created a Royal Prussian Chamber Singer. Her performances in Berlin have been very successful.

...Bella Irene Beringer gave a concert at Steinway Hall last week. She was assisted by Laura Bellini, Sam Franks and Ferdinand Duicken.

...The Mozarteum at Salzburg has come into possession of Mozart's spinet and concert piano which the great composer used during the last ten years of his life.

...A new operetta entitled "The Chevalier of San Marco" was brought out at the Thalia Theatre this week, with the well known artists of the company in the cast.

...On Monday evening "L'Afrique," the new comic opera by W. C. McCreery, was produced at the Bijou Opera House. Marie Glover and Lizzie Keller of the cast made their first appearance in New York.

...The Comley-Barton Company will give this evening, February 4, Lecocq's new opera, "Le Jour et le Nuit," in English version for the first time. Miss Lewis, Mr. Leslie, Mr. Howson, and Mr. Campbell are in the cast. The opera has met with great success abroad.

...The Arcadian Quartet Club gave the third concert of their present season at Chickering Hall last week. The club possesses good voices in John M. Fulton (first tenor), George Adams (second tenor), George E. Conley (first bass) and Daniel Adams (second bass).

...The Kennedy family concluded their series of three entertainments on the songs of Scotland, at Steinway Hall, on January 25. If there had been less talking on the part of the manager the concerts might have more properly come within the range of "entertainments."

...The Symphony Society's fourth concert will take place to-night at Steinway Hall. Dr. Damrosch has arranged a fine programme, including Mozart's Symphony in G minor, Rubinstein's Ocean Symphony, and a concerto for violin by Spohr, the solo part of which will be played by a young American violinist, Master Benner, who will make his *début* in this city. His playing is said to be of phenomenal merit.

...Mons. Rouzaud, the husband of the gifted prima donna, Mme. Nilsson, has fallen an innocent victim to the prevalent mania for speculation. He was, it appears, largely interested in the business of one of the Paris stock brokers. During the recent panic he was given to understand or fancied that he had lost the whole of his fortune. This proved, happily, to be a mistake; but the excitement caused by the fear of his imaginary ruin turned his head, and yesterday evening it was found necessary to remove him to the private asylum of Dr. Goujon, where he now spends his time winning airy millions by fantastic rises in securities. M. Rouzaud had been for some time past inclined to hypochondria. He was generally and sincerely esteemed, and one of the few men who married a prima donna without having to repent their temerity. Auguste Rouzaud was rather a pie-sant-looking French gentleman, with kind, open features and of rather a medium height. He was born in the Isle of Bourbon, and was a half creole. His grandfather married a creole woman, and amassed a large fortune. His father married the daughter of Admiral Bosq, and, after retiring from business, resided in Paris. M. Rouzaud had a fortune of from 400,000 to 500,000. He is the eldest of four children—three boys and one girl. He was married to Mlle. Christine Nilsson, the famous Swedish prima donna, in Westminster Abbey, London, on the 27th of July, 1872. No happier or more devoted couple could be found, and the great artist was a model wife. M. Rouzaud was exceedingly popular during his visit to this country, and his amiability and rare conversational powers, united to his frankness of manner and his sterling qualities of heart, made him a general favorite in society and secured him many life-long friends.—*Herald*.

The Cologne Church Musical Union, conducted by Herr Mertke, has now changed into the Musical Academy, and will in future devote its forces to the study of modern as well as old music.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

O. Ditson & Co., Boston, New York and Philadelphia.

1. Please, papa, can't I go with you (song and chorus)	H. P. Danks.
2. My Fisher Boy	C. E. Rawstorne.
3. Leaving Stella yet a little while to wait. (song)	W. S. Hayes.
4. The Milkmaid's Song	E. W. Nevins.
5. Patti Polka	(piano) R. Hal.
6. The Maude Galop	C. F. S.
7. The Ideal. March brillant	O. W. Lane.
8. Poppy Polka	G. W. Major.
9. First Sorrow	R. Zeckwer.
10. Fantaisie on Irish airs	J. Pridham.
11. Charming Waltz	(piano and violin) Waldteufel.

No. 1.—No better than many other like pieces by the same composer. The melody does not seem likely to become popular. The chorus is more correctly harmonized than is usual in such hackneyed emanations of the brain.

No. 2.—Not very pleasing, although it is a praiseworthy attempt to accomplish something higher than the rubbish so persistently placed upon the market. The section in F major (with the exception of one or two resolutions) is quite melodious. Compass, C to A—a major thirteenth.

No. 3.—The melody is as commonplace as can well be and the chorus quite suited to the lowest taste. Having such qualities, the composition (?) will probably become extremely popular.

No. 4.—There is nothing very interesting about this song, but the composer has steered clear of the absolutely vulgar, and this is something at the present time in this country. Several passages are objectionable, while the whole song leaves a decidedly weak impression. Compass—D to G, an eleventh.

No. 5.—Bright and tuneful, like most of the late composer's compositions, but betraying the same want of originality as most of them. It will please for the moment.

No. 6.—Sounds fairly brilliant, yet is only a repetition of phrases that have been used over and over again. Such a work invariably finds some admirers.

No. 7.—About equal to No. 6 in subject-matter and general effect. It is tuneful, and the rhythm is well marked. The left hand part of the introductory line seems to have been wrongly written down.

No. 8.—Although a very simple piece, it displays a lack of the elementary rules of harmony. Even babes should be provided with better music than Mr. Major's "polka."

No. 9.—Is a laudable effort to write something of a commendable character. Altogether it is worthy of praise, but here and there are crudities, the result of inexperience.

No. 10.—The second of three fantasias on the airs of England, Ireland and Scotland. It is weak, and appeals to patriotic more than to truly musical feelings. No one is likely to envy the composer for having produced this brilliant *morceau*.

No. 11.—This is merely an arrangement of the well known "Très Jolie" waltz for piano and violin. It is already popular everywhere, therefore nothing more need be written. Several of the above eleven pieces contain typographical errors, which should be altered in subsequent editions.

Stewart Brothers, Ottumwa, Iowa.

1. Turn my face to the sea....(song and chorus)	A. L. Fanshawe.
2. Long ago.....	E. J. Holt.
3. Minnehaha waltz.....(piano)	" "

No. 1.—A common yet rather pretty melody, but the song and chorus that goes up to G and A flat is doomed to remain on the publisher's shelf.

No. 2.—As weak as any piece of its class need ever be. It must be a melancholy kind of amusement for composers to patch up such stuff.

No. 3.—For what it pretends to be is fairly successful. Every passage contained in such pieces has been heard a hundred times before, and, therefore, nothing new can be said about them.

Martens Brothers, New York City.

Suite, for pianoforte.....F. L. Ritter.

Six numbers go to make up this "Suite," viz.: Fantasia (1), Menuetto (2), Promenade (3), Valse (4), Marche Sentimentale (5), Jig (6). The whole work may be characterized as scholarly but heavy, and although musicians will find much in it to admire and extol, considered as a concert piece it is not likely to make a deep impression or be well received. It possesses sterling merit for those only who study it and who have a truly cultivated taste. The "Fantasia" is ably written, but lacks a melodic theme, a grave defect in such movements. The "Menuetto," although somewhat forced, displays the composer's technical ability, and can be made effective by good pianists. The "Promenade" has a well-defined subject that might have been more skillfully worked out, while the "Valse" will, doubtless, please as much as any movement in the "Suite." The "Marche Sentimentale" contains the germ of a popular concert piece, which, with the brilliant and admirably-written closing "Jig," can be performed with more than ordinary success by any good pianist. Altogether Mr. Ritter has produced a work that will probably increase his reputation as an earnest and high-class composer.



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NEW YORK, SATURDAY, FEBRUARY 4, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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THREE is still a tendency exhibited by the newspapers to make Theodore Thomas' new vocal organization appear a rival of Dr. Damrosch's Oratorio Society. For this there is not the slightest necessity, as the Oratorio Society only gives four performances during the season. Before Mr. Thomas stepped into the field with his new organization, the New York musical public was offered twelve symphony concerts to four concerts devoted to rendering large vocal works. The work done by the two societies cannot but differ, hence there is ample room for both.

A WELL-KNOWN teacher recently remarked to us that he thought this the poorest concert season that he remembered for years. With this statement no one will take issue, for its truth is evident to all who have any interest in music. Various reasons may be adduced to account for the present dullness of musical performances, but the chief is the poor financial support accorded to general concerts. Only symphony concerts pay, and these partly because they have become fashionable. Excellence alone would not be able to secure financial success.

AS usual, another place of amusement has been the scene of disagreements between directors and lessees—the well-known Metropolitan Casino, on Broadway and Forty-first street. Strange as it may appear, rational and calm deliberations on business matters even by business men are infrequent, and petty feelings are displayed in most transactions. As trial by jury is often a farce, and justice is likelier to be obtained from one or two erudite and dispassionate judges, so general business arrangements are better consigned to one or two individuals than to a whole board of clashing directors.

CHAMBER music has gained ground in this city to a remarkable degree within the past few years. Now two or three sets of concerts devoted to the performance of chamber music are annually given, and are not generally well attended, but are appreciated and enjoyed. No purer music has ever been composed than most of the works that can rightly be classed under this head. It does not depend for success upon sensational surroundings or interpretations, but "show" is fatal to its due and satisfactory performance. Only those of cultivated tastes can find enjoyment in it, but the number of these is rapidly increasing.

WHEN a piano manufacturer receives letters from his agents, stating that his instruments sell well, that in most instances they have admirably stood the test of years' service, and that purchasers think age has improved rather than impaired their quality of tone, he

feels happy and experiences the full satisfaction arising from honest efforts to make honest instruments. Agents who write: "We can feel that your pianos will sell well, but it takes time and patience to establish the reputation of a piano in any place," are fully alive to the fact that it does not pay to advertise inferior pianos, unless they desire to have half of the instruments they sell returned as not giving satisfaction. An uncertain business of this kind is sure to speedily bring financial ruin. It follows from this that the manufacturers' and their agents' interests are bound up closely together, and that frequent changes are more likely than otherwise to do harm to both parties to the contract. It is pleasant to occasionally hear of firms whose business relations have continued smooth and uninterrupted for a score or more of years. Where such is the case it argues well for both sides; since confidence and satisfaction must form the chief elements in any long continued dealing.

A WRITER in a recent issue of a London musical journal does not believe that the large number of pianofortes manufactured are an unmixed good, because they have naturally almost absorbed or extinguished the practice of all other kinds of music. He attributes the decay of choral music in some degree to the popularization of the piano, the so-called domestic orchestra. No doubt the enormous popularity of this instrument, with its remarkable and varied adaptability, has suppressed or, at least, narrowed some other branches of the art; and viewed from this standpoint, the increased use and study of it is not an "unmixed good." But, on the other hand, the piano has been the means of placing the entire literature of the art within reach of ordinary students, and has thus broadened the knowledge of even *dilettanti*. While, therefore, something may be urged against the extreme popularity of the pianoforte, far more may be said in praise of what its extensive use has accomplished. Piano manufacturers have only to make good instruments, and however numerous they may become, real friends of music will find no cause for complaint in their multiplicity.

THE piano trade is carried on pretty much in the same way all over the world. There is the same rivalry (not generous by any means), the same disposition to take advantage of another's misfortune, the same eagerness in spreading malicious reports. As illustrating the prevalence of this omnipresent spirit, the following instance is quoted: Recently the pianoforte manufactory of Boisselot, Son & Co., at Marseilles, was badly injured by fire. No sooner had the news become general than several rival firms spitefully spread reports to the effect that the above mentioned house had been obliged to suspend work for some time, by this means hoping to receive orders that called for immediate execution. Boisselot, Son & Co., however, no sooner had information of these misleading rumors, than they resorted to the infallible press to set matters right, and caused a true statement of how matters stood to be published—a statement that plainly set forth that "in spite of the fire, work in the factory had not ceased, and that they were in a position to produce and to respond to the steadily increasing demand for their renowned instruments." Human nature is the same everywhere, especially when business interests are at stake.

ENGLISH trade journals give some sound advice to British piano manufacturers, who are urged to place no faith in "over-production." If one thing above another reacts upon itself it is in reality "over-production"—a glut in the market bringing about almost as deplorable results as a financial crash. "What is urged as necessary is more production at a cheaper rate and of a better quality"—so says *Musical Opinion*. Whether this would alter matters much in England is doubtful; but when the problem for the British trade to solve is said to be "the production of instruments that are the equal in every way of foreign ones and at a similar price," the true mark is hit. A good, cheap and reliable instrument always sells, it matters not whether it is made by an American, English, French or German manufacturer; whereas the converse of the proposition is equally true. It is natural that musty traditions still have no inconsiderable power over English firms, and that to thoroughly uproot old prejudices is a matter of no small difficulty. Still it has to be done, and the aforementioned journal is right when it insists that "improvements have not only to be taken up and made use of, but *looked out for*." The italics are not ours. American piano manufacturers have had much to do in bringing about this restless and dissatisfied feeling in the mother country.

MINOR TOPICS.

ADELINA PATTI, no doubt because of the advice given her by Mr. Abbey, her manager, is going to appear in opera. The representations are to take place at Mr. Neendorff's Germania Theatre, and are to be ten in number—seven night and three Saturday matinée performances. The dates contracted for are February 23 and 27; March 2, 4, 6, 9, 11, 13, 16 and 18. The matinées are to take place on March 4, 11 and 18. Signor Nicolini will be the tenor of the company, but the other artists who will support her are not yet selected. The orchestra will be composed of good players, and will be large enough for all ordinary operas. So New York is to hear Patti in opera before she leaves this country forever. The news has been received with the greatest satisfaction by all music lovers and the public generally, for Patti can only be fully and thoroughly judged in an opera performance. If she had made her début in opera upon her first arrival in the country, her financial and artistic success would have been assured from the beginning, and have been commensurate with her anticipations.

MANAGERS versus artists, artists versus managers—such is the everlasting warfare going on throughout the world of musical and dramatic art. Colonel Mapleson's differences with members of his troupe are in no way worse than others occurring between managers and artists abroad. At the Lyceum, Barcelona, a scandal recently developed itself. Richard Molés, the manager, according to newspaper reports, has ignominiously failed. He has severed contracts made with artists, and has not given the number of representations subscribed to beforehand by his patrons. The affair is quite grave in itself, but is more than ever to be lamented as it brings into disagreeable prominence a Spanish theatre of national and world-wide reputation. One Italian journal says that "artists who have any respect for themselves now know the contempt merited by the Barcelona Lyceum Theatre." No doubt the affair is already forgotten, like many that have happened before it and the many that will enliven the future. Human beings war on each other the same as animals, for the instinct of self-preservation is the strongest of all.

AT present Vienna has only nine theatres. They are the "Hofburg Theatre," set apart for representing tragedies, dramas, comedies and classic works; the "Kaerntherthor Theatre," devoted to operas and ballets; the new "Opera House," built on the old "Ring Theatre" in 1861, capable of seating 3,000 spectators; the "An der Wien Theatre," a vast building in which are represented popular German comedies and farces; the "Wienerstadt Theatre," devoted to the production of comic operas; the "Carl Theatre" (also called the "Leopoldstadt Theatre"), in which are performed much the same class of works as in the "Wienerstadt Theatre;" the "Josephstadt Theatre," dedicated to the production of comic and humoristic *farces*; the "Thalia Theatre," only opened to the public in the summer season; the "Lerchenfelder Linie;" and, finally, the "Fürst's Singspielhalle" in the Prater, reserved for farces and popular songs in the Viennese dialect. Although a pretty fair list, the number and variety are small when compared to the showing of other large cities.

A FEW facts about Massenet are given in the *Guide Musical*. He has modesty, the invariable accompaniment of real talent. Only thirty-nine years old, he has already written many works, the last one, "Herodiade," being truly immense. At seventeen he obtained the first prize as a pianist at the Paris Conservatory examinations; at eighteen the first *accessit* of harmony; at twenty the second award for fugue; at twenty-one the *grand prix* of Rome. After having lived in Italy, in Germany, and in Austria, where he worked with great activity, he had executed in Paris, at the popular concerts, some orchestral works that obtained much success. In 1867 his first work for the theatre was composed, a little comic opera in one act, "La Grand' Tante." Shortly afterward he commenced an opera in five acts, "Manfred," that he did not finish, subsequently publishing a series of dramatic poems, which became quite popular. In 1873 he wrote the music of the *intermezzos* of the "Erinni," a tragedy by Lecomte de Lisle, that was represented at the Odéon. A short time before, his opera in three acts, "Don César di Bazan," had failed badly at the Opéra Comique; but he had a success in a sacred drama, "Maria Maddalena," represented at the Odéon, then in a mystery entitled "Eva," and finally in the "Re di Lahore" and "Herodiade." It is said he has in readiness another opera entitled "Medusa."

THE celebration of Christmas, it is asserted, was first suggested by Télesphorus, a bishop, *circa* 138-161, and it was for some time variously celebrated in January and in May. Pope Julius the First, in the fourth century, addressed to the learned men of the Eastern and Western churches a circular, asking for opinions as to the fixing of a definite date for the festival. December 25 was the date ultimately chosen and ever onward accepted, although the day was not greatly observed until the fifth century. The singing of suitable hymns and carols has been associated with this happy Christian and social festival from the earliest days of its institution.

NOTES AND ACTIONS.

....Roderick Burt, music dealer, Springfield, Mass., has given a chattel mortgage for \$1,200.

....The Chicago Piano Company, Chicago, Ill., has been organized with a capital stock of \$50,000.

....H. C. Teeple, musical instrument dealer, Norwich, Ont., has moved from that place.

....From this time forward the Weber piano will be used exclusively in Hooley's Theatre, Chicago.

....John F. Stratton & Co. are daily adding new goods to their already large and varied selections.

....Burrell & Dennett, piano manufacturers, Boston, Mass., have had their factory damaged by fire.

....W. H. Keller, Easton, Pa., was in town one day last week looking after some small cheap organs.

....The factory of William Bourne & Son, piano manufacturers, Boston, Mass., has been damaged by fire.

....C. J. Cobleigh, piano case manufacturer, Leominster, has been burnt out. He was only partly insured.

....C. M. Hattersly, Trenton, N. J., reports that the New England organ is meeting with splendid sales in that city.

....G. P. Benjamin, 712 Eighth avenue, is said to have a constantly increasing demand for "Chapel" styles in organs.

....Daniel Hess was very busy last week. His excellent selection of violins is everywhere meeting with much approbation.

....A. Weber made shipments last week to the following named places, viz.: Santiago, Cuba; Vera Cruz, Mexico; St. Domingo, W. I.

....J. Parker Read, who is now in South America, traveling in the interest of some piano and organ houses, is said to be meeting with great success.

....G. Robert Martin has in course of preparation a new catalogue, which, it is said, will contain an elaborate description of all the goods the firm handles.

....About \$125 was realized toward a new piano for the schools at Easthampton, Mass., by a recent rendition of the "Fairy Grotto" by the school children.

....N. Norton, of the Wilson Piano Stool Company, reports that a number of the prominent piano makers have taken hold of the stool made by this company.

....Engel, Good & Schaft, piano dealers, Chicago, Ill., have dissolved partnership. Engel & Schaft continue under the style and firm of Engel & Schaft Brothers.

....J. A. Morrow, recently of Trenton, N. J., but now of this city, made some fine selections of Sterling organs at the New York warerooms in the beginning of the week.

....Mary Weiss, whose exploits in connection with piano swindles, was referred to at some length in the last issue of THE COURIER, has been arrested and held in \$2,000 bail.

....Noble & Cooley, the drum manufacturers, Granville, Mass., who began business in 1854, produced 631 drums the first year. Last year 135,000 toy drums were produced.

....George M. Taylor, a tuner at Estey's organ works in Brattleboro, Vt., and a popular local singer, went to Washington on Wednesday of last week to accept a government office.

....The piano leg factory at Westfield, Mass., is flooded with orders from piano factories all over the country, and is forced to run nights to supply the demand. During January 1,390 legs were made.

....R. D. Gardner, of Adams, N. Y., who was in this city for some days last week, has just finished a fine and commodious store in that place. He has built up a good business in pianos and organs.

....Silas Wright, of Dover, N. J., made some excellent selections of instruments on Thursday of last week. Mr. Wright has very handsome warerooms, and he is himself said to be a genial gentleman.

....John Pike, Philadelphia, last week spent two days in examining the different grades of organs shown in the warerooms of this city. He made his selections from the Sterling Organ Company's instruments.

....J. H. Thomas, of Catskill, N. Y., was in the city last week, and reports business in pianos not so active, but an increasing demand for the popular Sterling organ, for which he is one of their successful agents.

....A. H. Hammond, of Worcester, Mass., was in town last week, and says that the large addition to his factory in that city was made just in time to assist in meeting the demand of his trade. He has still large orders on hand.

....Mark Ayres, manager of the Mason & Hamlin Chicago house, arrived in this city on last Saturday from Boston, where he had been attending, on the Wednesday previous, the annual meeting of the stockholders of the company. He left for home on Saturday.

....R. W. Blake, the general manager of the Sterling Organ Company, spent two days at the New York warerooms this week in consultation with the managers there, the result of which, it is said, will be some new styles of instruments and a more active canvass of the trade than ever.

....F. J. Schwankobsky, of Detroit, Mich., was in town

last week selecting instruments for his new warerooms, recently opened at 23 Monroe avenue, in that city. Among the pianos secured were some excellent ones from Sohmer & Co. His firm has admitted a new partner, but retains the old style.

....A new Steer & Turner organ was recently erected in the Evangelical Church, Indian Orchard, Mass. The organ was mostly paid for by \$10 to \$20 subscriptions, but the Young Ladies' Industrial Club, under the leadership of Annie McClintock, has the credit of contributing \$105 from its treasury for the fund.

....Daniel Van De Water, junior partner of E. H. McEwen & Co., managers of the Sterling Organ Company's New York warerooms, says that the great success which this branch house is meeting with is due to two causes, viz., the active daily canvass made by the managers, and the popular organ which they handle.

....Fairbanks & Cole, 121 Court street, Boston, manufacture A. C. Fairbanks' improved banjos and banjo-guitars. Lotta uses these instruments, and, it is said, calls them the best in the market. John M. Turner says the same. The firm also supplies all kinds of fittings, and makes repairs. It will send its price list to applicants.

....The new machinery which George Bothner, 144 and 146 Elizabeth street, recently put in his factory gives the greatest satisfaction, and enables him to increase considerably his productions. This house will soon find it necessary to remove to new quarters, as its business is constantly increasing, and all of the space available in the vicinity of the present factory has been secured.

....J. H. White, of the Wilcox & White Organ Company, was in this city last week, looking after the interests of the firm's organ. He reports business for January good, and says that the firm's factories are largely behind orders. Mr. White is a young man, but with a life-long experience in this industry, and has won his way step by step to a successful position in the organ trade.

....A suspected attempt to burn C. N. Stimpson's piano leg factory, Westfield, Mass., was frustrated about a month ago by the watchfulness of Officer Minor, and recent developments, it is said, show that the Carvers' Union of New York instigated it. The union has also been sending threatening letters to the owners of the factory and the workmen because non-union carvers are employed there.

....H. I. Solomons, who has been with Ludden & Bates, of Savannah, Ga., for the past year, has returned to his post with Kranich & Bach, where he will be pleased to see or hear from all of his old friends and acquaintances in the trade, and will gladly render them any service in his power. He says that Kranich & Bach's pianos have long since been acknowledged the standard of America, and are the favorite everywhere.

....Among the visiting members of the trade to the city during the week were Josiah Rylant, of Rylant & Lee, Richmond, Va.; Mark Ayres, manager of the Chicago house of the Mason & Hamlin Organ Company; F. J. Schwankobsky, of F. S. Schwankobsky & Co., Detroit, Mich.; Mr. Lyon, of Lyon & Healy, Chicago; Silas Wright, Dover, N. J.; John Pike, Philadelphia; J. H. White, of the Wilcox & White Organ Company, Boston; R. D. Gardner, Adams, N. Y.; J. H. Thomas, Catskill, N. Y.

....The Loring & Blake Organ Company, at Worcester, Mass., reports having received a cable order from Australia for thirty of its instruments. It shipped twelve organs recently to Adelaide, South Australia, and just prior to that shipped twenty-four more to Sydney and Melbourne. It also received orders last week from London, Mexico, Amsterdam and Hamburg. Its shipments to Amsterdam and other points in Holland have been large and frequent during the past year. The general business of the company was 30 per cent. larger in 1881 than in 1880.

....A. Hammacher & Co., the well-known manufacturers and jobbers in piano-forte materials, have recently added to their stock a complete line of veneers, and piano manufacturers will do well to price their rosewood, walnut and maple veneers before buying elsewhere. They say that they are prepared to offer unusual inducements in this branch, as well as in their general line of piano makers' supplies, which they are credited with furnishing at remarkably low figures. For materials pertaining to the hardware line they claim to be the foremost house in the trade.

....D. Lothrop & Co., Boston, have published "Home and School Songs," by Louis C. Elson. In this volume of songs the composer has endeavored to give a series of bright and singable melodies for children, which shall be absolutely free from the trashiness which has characterized much of this school of work. The songs have been written with a view to make them quite within the register of all young voices. The subjects are all well adapted to their purpose, many of them admitting of action, and are suited to the family circle as well as for public schools. Both words and music are the work of Mr. Elson, whose previous efforts in various musical fields are widely known.

....Sohmer & Co. have secured the building in Twenty-third street, near Lexington avenue, which was until recently used as an organ factory by Needham & Sons, and will at once begin to manufacture pianos there. The firm found

this action necessary, as its business had outgrown the facilities of the old factory. The latter, however, is not to be vacated, but the manufacture of instruments will go on there as usual. With the facilities afforded by both factories the firm will now be able to fill its orders promptly. The new building is 78 feet front by 100 deep, and has five stories. The machinery in it is said to be excellent, and the engines which run it are of 80 horse-power. The warerooms will remain in Fourteenth street.

....The annual meeting of the Mason & Hamlin Organ Company was held at its office, No. 154 Tremont street, Boston, on Wednesday last, the treasurer, Henry Mason, in the chair. After the usual business of the meeting, the choice of officers for the ensuing year, and the reading of the treasurer's report, the special business of increasing the capital stock was considered. Mr. Mason stated that the object of the increase is to enable the company to add the manufacture of pianos to its present organ business. The pianos which it is intended to manufacture will contain some valuable improvements, the invention of Albert K. Hebard, a gentleman who has been at the head of one of the most important departments in the factory for more than a quarter of a century. Mr. Hebard has been engaged in experiments with pianos for several years, and by his system of manufacture it is expected to largely overcome some of the most serious defects of the present system. One of his improvements consists in a new method of stringing the piano, by which is meant the manner of securing the wires at the tuning ends. A piano strung in this way is expected to remain in good tune several times as long as one strung in the old way. Others of the improvements, it is thought, will enable the makers to produce an instrument of finer musical quality of tone, and also one that will preserve its good quality much longer than is usual. The Mason & Hamlin Organ Company has a contract with Mr. Hebard, by which it secures the control of his improvements, which are patented in the United States and in foreign countries. The votes authorizing the increase of capital stock were passed unanimously. It is the intention of the directors to proceed at once to build a piano factory of large dimensions upon land adjoining the present organ factory. They do not expect, however, to be able to put their pianos on the market under about seven to eight months. It is their intention to make only upright pianos, which are the popular style and rapidly superseding the old-fashioned "square." The company has already manufactured five sample pianos containing the Hebard improvements, which, it is said, have elicited the highest praise from many musicians who have examined them.

....The German instrument makers can boast of two more distinctions gained in foreign countries. The violin makers, W. H. Hammig, of Leipsic, and J. J. Held, of Beuel, near Bonn, received silver medals at the late Milan Exhibition.

Exports and Imports of Musical Instruments.

[SPECIALY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended January 21, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
U. S. of Colombia.....	3	\$172	..	..	..	..
Hull.....	11	750	..	..	..	..
Hamburg.....	6	517	..	..	..	..
Bremen.....	44	1,900	..	..	..	..
Glasgow.....	2	175	..	..	..	..
London.....	15	2,010	..	..	*I	\$356
British West Indies.....	..	..	1	\$250	..	..
Mexico.....	2	36	3	780	..	..
Havre.....	..	..	..	..	I	80
New Zealand.....	12	400	..	..	..	..
Liverpool.....	3	320	2	350	..	..
Brazil.....	..	..	1	398	..	..
Totals.....	98	\$6,280	7	\$1,778	2	\$436

* Hammer-felt.

NEW YORK IMPORTS FOR THE WEEK ENDED JAN. 21, 1882.
Musical instruments, 165 pkgs.....value, \$22,202

BOSTON EXPORTS FOR THE WEEK ENDED JANUARY 20, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	25	\$4,065	..	..	..	..
Br. Poss. in Australasia.....	2	138	..	..	..	*\$116
Br. Poss. in Africa.....	10	580	..	..	..	..
Totals.....	37	\$4,792	..	..	..	\$116

* Organ materials.

BOSTON IMPORTS FOR THE WEEK ENDED JANUARY 20, 1882.
Musical instruments.....value, \$2,409

SOCK AND BUSKIN.

...Oliver Doud Byron played at Richmond, Va., on January 24 and 25.

...The variety business at Richmond, Va., continues first class. No changes at the Comique or Opera House.

...Robson and Crane were greeted with packed houses at Richmond, Va., on January 26, 27, and 28. Seats commanded a premium.

...Manager Powell reports treatural receipts at Norfolk, Va., as being unprecedented. As an amusement-loving place Norfolk stands "A1."

...M. B. Curtis, in his very funny play of "Sam'l of Posen," drew moderately good houses on January 27 and 28, at the Park Theatre, Newark.

...John T. Raymond, in "Fresh," finished his two nights' engagement at Atlanta, Ga., January 20 and 21, at the De Gives Opera House, to crowded houses.

...Frank Mayo, in "The Three Guardsmen," played at Atlanta on January 23, and "Davy Crockett" on January 24, at the De Gives Opera House, to large houses.

...The attractions booked at Richmond, Va., for this week were: Forepaugh's "Humpty Dumpty" troupe on January 29 and 30; "Hazel Kirke" on February 3 and 4, by the Effie Ellsler Company.

...Hazel Kirke has not lost any of its drawing powers in Newark, for the Original "Hazel Kirke" Company, with Effie Ellsler and Cudlcock, drew the largest house of the season on January 26, at the Park Theatre.

...The "Planters' Wife" combination, with Henrietta Vadus as Edith Grey, played at Pittsfield on January 26, and on Friday night gave "Camille," with Miss Vadus in the title rôle. The stage setting was the best seen at Pittsfield in a long time.

...Genevieve Ward appeared in "Forget-Me-Not" at Erie, Pa., on January 21, to a fine house. Anna Dickinson played Hamlet at the Opera House on January 23, to a large audience. Joe Murphy in "Kerry Gow," 25th, and "Deakon Crankett" Combination 27th.

...Pauline Markham's "Two Orphans" was poorly rendered on the 23d at the Augusta (Ga.) Opera House. Raymond, well supported, gave "Fresh" on Tuesday, the 24th, to a large audience. On Wednesday and Thursday Nick Roberts' "Humpty Dumpty" drew good houses. Saulsbury's Troubadours filled up the other nights of the week.

...Immense houses were the order of the day at the Grand Opera House, Newark, last week, the Kiraly Brothers' great spectacular play of "Michael Strogoff" being the attraction. It is the best play of the kind ever seen in Newark, and was put on in a superb manner. The principal part, being taken by George Rignold, was well done.

FOREIGN NEWS IN BRIEF.

...A. Vinzentini is about to organize in St. Petersburg a series of popular concerts modeled after those given in Paris by Pasdeloup. At these concerts classical and modern compositions are to be performed, with many works by new French writers. Rubinstein and Pavlyow have offered to Vinzentini two works, which will be directed by Bevignani, the celebrated conductor....The Municipal Council of Caltagirone has decided to spend 6,000 francs to finish the decorations of the theatre, in place of giving it to an impresario for opera representations. Curious decision this! ...Vienna journals announce the formation there of a new operetta German company to travel in Italy....The Madrid *Diario Ilustrado* says that the direction of the Apollo Theatre, of that city, has been compelled to close it after only two weeks, having lost upward of 80,000 francs....The subvention of 200,000 francs for the Vice-Royal Theatre of Cairo has been abolished....French journals state that a financial arrangement is being made in Paris for the purpose of reopening the Italian Theatre, under the direction of Tamberlick....The fifty-ninth Renan festival will be celebrated this year at Aix-la-Chapelle. The management of it has been intrusted to Wtiner, chapel-master of the court of Dresden...."Tristan und Isolde," by Wagner, was recently represented at the Berlin Opera House. It was but coldly received, and many Wagnerites, says the *Musikwelt*, do not betray much enthusiasm for the work...."La Jupa blava" is the title of a new zarzuela, music by Vilar, recently represented at Barcelona successfully....The Harmony Theatre at Trieste has been closed as a precautionary measure. The Moro-Lin Company had to leave it, and the opera representations that were to be given therein will be transferred to the Politeama Rossetti....A new theatre is being built at Tunis....Vienna has now only nine theatres....In one century, from 1780 to 1881, 260 theatres have been destroyed by fire....The "Lieutenancy" of Vienna has forbidden, for some unknown reason, diurnal representations on festival days....The Municipal Council of Trieste has negatived the tax proposition with regard to theatres....Johanna Becker, daughter of Herr Becker, has been named court pianist of Wtirtemberg....A concert is to be given in Milan for the benefit of the sufferers by the fire which destroyed the Vienna Ring Theatre, the best societies to take part in the performance....The Rossini concourse, in Paris, has failed this

year. Not one of the scores sent was deemed worthy of the prize, and thus the concourse will be remanded to the future year....The prize opera by Reinhaller, "Caterina d'Heilbroun," was quite well received at Frankfort....Liszt has been named honorary president of the General Society of German Musicians, the acting president being Herr Riedel....Liszt recently visited the library of the Royal Academy of St. Cecilia, Rome. After having examined many of the modern foreign editions, he congratulated the Signor Berwin on the increase of the library, and promised to interest himself in it, at the same time sending to the Leipzig music publisher, Herr Kahnt, a letter requesting three copies of Palestrina's "Stabat Mater," edited by Wagner, to be sent to the Rome Institution. Mlle. Sembrich has been engaged by Vancorbeil. She will appear at the Paris Opera in "Faust" and the "Barber of Seville"....A new journal has recently appeared in Naples, entitled *Ariele*, edited by the tenor Palermi....At Weimar, Theatre has been produced a new opera called "Über Allen Zaubern Liebe," music by Lassene....Bottesini is in Naples, setting to music a libretto by the tenor E. Palermo.

Trade in Oswego.

[CORRESPONDENCE OF THE COURIER.]

Oswego, N. Y., January 28, 1882.

TRADE for the two months past has been very good for pianos and organs, among which instruments the W. E. Wheelock new scale upright piano and the Shoninger organ have taken the lead. Both instruments are justly appreciated in this section. Trade has also been good for musical merchandise in general, and the prospects for the future are very favorable.

G. D. W.

Notes from Galveston.

[CORRESPONDENCE OF THE COURIER.]

Galveston, Texas, January 23, 1882.

GALVESTONIANS enjoyed a musical treat in Gerster, who sang here in the "Barber of Seville." Of course everybody went to see and hear her, especially as we don't often get such *Rosinas* to come here.

The Galveston Juvenile Opera Company, under the direction of Felix Schram and J. P. Lalor, appeared a few weeks ago in the "Mascotte," and astonished the large and appreciative audience by the artistic rendition of this sparkling opera. Bella Schram, as *Lorenzo*, was simply grand, not only on account of the difficult part, but because she is only ten years old, and displayed genius seldom found in one so young. Cecile Schram (*Bettina*), Hettie McKee (*Piametta*), Fanny Lieberman (*Frederick*), Frank Gee (*Pippo*), and Hugh Quarts (*Rocco*) all showed themselves to be artists, and Galveston can well boast of her juveniles. They have improved very much since their previous performances of "Pinafore" and "Chimes of Normandy."

This week we have Booth, who will appear in "Hamlet," "Othello," "Richelieu," "Fool's Revenge" and "Richard Third." The houses are all nearly sold out.

F.

Toronto Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

TORONTO, January 26, 1882.

THE sanguine prognostications of a more than usually successful fall and winter's business in the piano trade so fondly indulged in by the trade here generally have, I am happy to state, been realized beyond expectation up to the present. The steady improvement in all branches of commerce throughout Canada has had a most marked effect on all classes of business that come under the general heading of luxuries; and as the piano chiefly, and musical instruments in general, are fast becoming the most popular and least-to-be-denied of culture's gratifications, naturally this department has come in for the lion's share of the surplus currency.

For many years so great a business has not been done, and when one learns that each house has the same story to tell and the like results to show of tremendous increase in transactions, and it is added to the fact that there are double the number competing for the trade, warrant, I think, is given for stating that, not only for many years, but *never*, has such a business been done. Every day finds the piano, which a short time ago was looked upon as a luxury for the rich only, becoming more and more a necessity with all classes; and, as a result of the catalogue and other numerous mediums of advertising now in vogue, the intending purchaser scans the bewildering mass of makes, not as in days gone by, with dazzled eye and sense of ignorance, but with the confidence and consciousness of the born connoisseur. This, while it makes sales more difficult, tends largely to the encouragement of honest manufacture and the production of high-class work, a consumption devoutly to be wished.

The sales of instruments of standard makers that have been slightly used have been largely in excess of the usual proportion, testifying to the awakening of those restricted as to price to the wisdom of purchasing what has stood the test of time, in preference to yielding to the alluring blandishments of the highly finished and flashy get-up of the unstable, new, cheap manufacturer.

In the matter of renting pianos the demand has been simply extraordinary; the greatest difficulty even now existing is to keep the public supplied, it being quite a common occur-

rence for parties in want to visit our numerous establishments and return unsatisfied.

The sheet-music business has been very brisk, with no apparent diminution in the demand so far.

In the matter of musical entertainment the public are being well provided. Last week the Philharmonic Society gave a grand concert in the pavilion at the Horticultural Gardens, and the week before the Toronto Choral Society gave an equally successful one in the same place. Concerts are taking place perpetually, while the boards of the opera houses are adding their portion in opera. This week the Haverly troupe gives "Patience," &c., at the Grand Opera House; to-morrow night Frederick Archer, the great English organist, gives a recital at the Metropolitan Church, and in fact, could we only have Patti, at a reasonable rate, we should be supremely happy.

Some of our prominent citizens are agitating the building of a large music hall and the placing therein of a large organ. This is a want long felt here, and the scheme is worthy most hearty endorsement.

I append some figures as to our imports:

PIANOS AND ORGANS ENTERED AT THE PORT OF TORONTO.

	Quantity. Value.	Duty.	Quantity. Value.	Duty.
Organs, reed.....	10 \$1,008	\$108	9 \$610	\$61
Pianos, square.....	33 5,077	8,000	38 5,478	1,606
" upright.....	19 5,367	1,375	19 4,808	1,305
" concert and grand.....	.. ..	..	8 1,090	255
Paris of pianos.....	.. 5,803	3,473	.. 4,985	1,246
Totals.....	62 \$19,364	\$3,187	58 \$17,007	\$4,666
			Quarter ended Dec. 31, 1881.	Quarter ended Dec. 31, 1882.
Organs, reed.....	33 4,715	532	16 964	315
Pianos, square.....	76 12,437	4,884	56 13,685	3,597
" upright.....	49 9,377	2,666	32 7,673	2,111
" concert and grand.....	3 1,550	383	8 669	249
Paris of pianos.....	.. 6,252	1,563	.. 8,861	2,815
Totals.....	146 \$36,335	\$10,008	106 \$32,175	\$8,687

The decreased imports, as shown above, in the face of the increased business done during the same period, seems singular. Can the solution be that Canadian manufacturers feel the force of a protective tariff, and are gradually asserting their rights?

WILLBROOK.

Musical Doings in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, January 24, 1882.

A DELIGHTFUL change in the programme of the Mapleson Company gave us the "Barber of Seville" on Tuesday evening last, instead of the ancient "Martha." On Monday, "Mignon," Tuesday, the "Barber," Wednesday, "Carmen," Thursday, "Aida," Friday, "Faust," Saturday matinée, "Lohengrin;" evening, "Trovatore;" Monday next, "Huguenots;" Tuesday, "Carmen;" Wednesday, "Rigoletto;" and probably "Lohengrin" and "Fidelio" later in the week.

The performances have been thus far exceptionally fine—more satisfactory, in fact, than any given heretofore, taken as whole. The reason I find to lie in the uniform excellence of all parties, which prevents the incongruity of a great star in one rôle and a lot of wretched material, falsely denominated "support," in the others.

Geistinger has been at the Grand Opera House this week, part of the time doing opera, and on the other nights drama, meeting with great success.

The eighty-third pupils' matinée of the Hershey School of Musical Art took place this afternoon with a fine programme.

The Beethoven Society is busily engaged in preparation for its second concert of the season, at which Gade's "Crusaders" will be presented.

The Dime Concerts are meeting with well-deserved success.

Mr. Eddy gives an organ recital at Hershey Music Hall next Thursday. He has been engaged for the opening of the new Johnson organ in Emmanuel Church.

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There is a proposal, it is stated, to hold a special musical festival during the tercentenary celebration of the founding of Edinburgh University in October, 1883, and the co-operation of the other Scottish universities—each of which has now a musical society—will be invited.

The adaptability of the telephone to the enjoyments of social life was illustrated in a very practical manner recently at the Bristol Hotel, Burlington Gardens, London. By permission of A. Henderson, a couple of transmitters were laid on at the Comedy Theatre, by which a numerous company assembled in Burlington Gardens were enabled to hear "The Mascotte" with almost equal gratification to that enjoyed by the denizens of stalls or dress circle. In the room at the hotel there were thirty-two receivers, which were capable of being utilized by sixty-four persons at one time. The transmission of the choruses was wonderfully faithful, although a slight allowance had occasionally to be made for the preponderance of the orchestral accompaniments. Individual utterances were conveyed with startling verisimilitude, the listener involuntarily turning round to see if Lionel Brough were declaiming at his elbow, instead of being actually half a mile away from the scene. The *séance* was organized by the United Telephone Company, which had only a few hours previously laid on temporarily the two wires communicating with the theatre.

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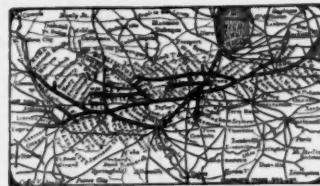
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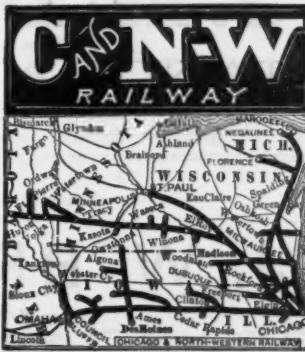
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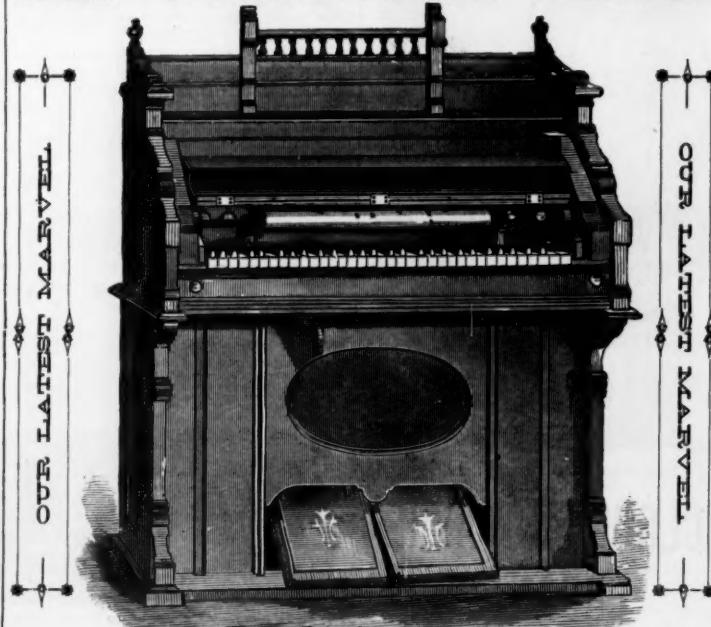
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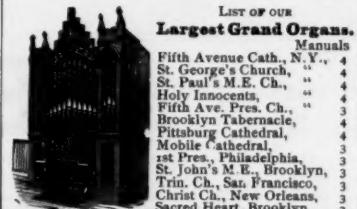
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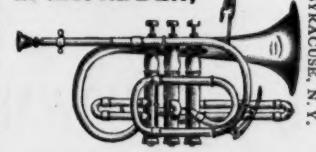
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[Translation.]

PARIS, le 12 Août, 1881.

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